1: Lowie E-5 (1926) 1939 NT20 Washo NT20

881 535 574 [177] appeared at the site. Then several small boys were taken into the ring, some of the girls having several times called out in English, "Join in!" I was struck with the amount of English spoken by Indians in conversing with one another, not only by those of school age, but even by young men of possibly twenty-five to thirty years.

Suddenly, several men entered the ring, which henceforth was apparently enlarged after every intermission. The men were all together in one half of the circle. In the darkness I could not make out precisely how the dancers were holding one another. It seemed that between the first man and the last woman in the ring a slight gap was left so that they never held each other. During these dances the girl with the pole held it aloft—not as in the first dance witnessed—so that it rose something like ten feet above the ground. The step remained uniform—a slow clockwise walk breaking into a lively movement as the dancers warmed up. The women continued to leap; the men rarely jumped, at least did not do it so regularly, rather substituting two quick leftward steps.

At one stage of the performance, a woman appeared within the circle, holding up both hands and approaching the ring of dancers, some of whom seemed to snatch what she was holding in her hands. At one time I also noticed the girl with the pole dancing inside the circle with her companion.

[291] [439] [534] [114] All the dancers were dressed in trade clothes. There was no musical instrument. The dance was to last all through the night, with an intermission for a feast. Not perceiving any new features, I left before midnight.

MARRIAGE

583 584 About a year or two after her puberty dance a girl would get married. One account makes the suitor ask her father's permission with an offer of buckskin, shell beads, and other gifts. If the parents liked him, they called him to marry their daughter. According to Bill, the families of the prospective bridegroom and bride exchanged gifts, the boy's father bringing dried venison to the household of the bride, whose mother gave mush in return. The giving of presents to the bride's parents is called kumyu'ga, the return gift umlagu"wa'a. This exchange continued for several months. Sometimes a youth and a girl met at a dance and came to live together without parental arrangements. The informant, at first noncommittal about his preference, added: "Catching himself is the wrong way, it looks to me. The parents' giving grub to each other is a pretty good way."

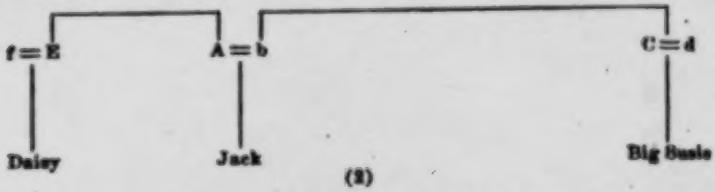
591 [768] Normally, the young couple settled with the bride's family, the bridegroom killing game for his parents-in-law, who wanted to keep their daughter and therefore had the husband stay with them, too. This arrangement lasted during the old people's lifetime. When they died, their house was burnt and the young couple moved. Bill described residence as matrilocal *or* patrilocal, but some of his own statements indicate a preference for the former. Jack's reminiscences support this view. When small, he lived with his parents, his maternal grandparents, and some of his mother's brothers. Oddly enough, he said

1: Lowie E-5 (1926) 1939 NT20 Washo NT20

601 Bill calls McCarty's wife le"yee; she calls Bill and his wife le'yuk, which is what Bill's wife called Bill's mother.

Ray calls his mother's father ti.e'le, and is called le.e'lil in turn. He calls his father's mother ti'e'ma and is called le'e"ama in turn. Bill pointed out that this was "the same word, you know."

Ray calls his maternal grandmother tiku'u, and she calls "back to him" leku'l.



(2)

Jack calls C tita"a, Big Susie and Daisy tiwi"tsuk, and E ti.e'.uci. Jack would call the children of either maternal or paternal aunts by sibling terms.

Jack confirmed Bill's statement that the father's sister's husband was not a relative, and said the reciprocal term was also lacking. It was possible to say descriptively tiya' pume'li, my paternal aunt's husband. Similarly, the mother's brother's wife was no relative but might be called tita"a tamlal'ya, my maternal uncle's wife. The wife's brother's wife and wife's brother's child remained undesignated.

Jack said the wife's sister was descriptively designated as timlal'ya tawi"tsuk. There was no term for a man's stepson, nor a reciprocal.

Jack gave the descriptive expression tipe"yu tasa'mu, my younger brother's daughter.

Dances

535 The t'ewe'we has already been described (p. 306), and the tendency to confuse it and the galo'e was noted. Bill mentioned a "war dance" he had seen as a little boy in Alpine County. There were from forty to fifty performers, many of
• [534] them holding arrows. One old man sang, the others taking up the tune. There was no drum. Only men took part.

Dave referred to a me'luwe'ue dance (old men lively? dance) called "love
[177] dance" by the whites. It was not practiced by the Paviotso. The Washo had
[171] learned it from the Pit River Indians, but the only group sharing it were the Digger Indians northward toward Redding. One man in it performed something like a war dance. Wearing a headband with a short and a long eagletail feather standing up in the back, he moved about rapidly so as to make the feathers wiggle. Holding a foxskin in his hand, he would bend down to put it between his legs, then waved it around his head with his left hand and uttered a purring noise. Then he would stop and thus address his fellow dancers: "This is the way we all do, that I am showing you. Old persons this way, young people, I am showing you, that's the way I do. That's the way the Indians did before the whites. You, young people, think that's the way. Boys and girls, I'll show you well, do this way."

At major gatherings, dances were held within the horseshoe-shaped area formed by the camping patrilineal subdivisions of the tribe (p. 304). The
[537] chief's speech on such occasions has been cited (p. 303). Admonitory addresses were popular, and probably not restricted to the chief; at all events, several

881
171

COMPARATIVE TABLE OF GIRL'S PUBERTY CEREMO

[533]

[535]

[534]

	North-East California H. E. Driver 4: 3, 1941	North-West California H. E. Driver 1: 6, 1939 (tribes not listed separately)		South Sierra Nevada H. E. Driver 1: 3, 1937 (tribes not listed separately)		
				Yokuts, Mono		Ute, Kern River, Panamint Owens Valley, Paiute
Public Recognition	+	+	–	+	+	–
In dwelling	+	+	–			
Outdoors	+	+	–	+	–	
Night		+	–	+	–	
For all girls		+	–	+	–	
Certain girls only						
For one girl at time		+	–	+	–	
Rite conducted by chief				+	–	–
Duration						
1 day or few number of days		1 to 10		+	–	
Singing	+					
Singers paid or given gifts	+					
Singing, no dancing		+	–		–	
Feast for all	+	+	–	+	–	
Dancing		+	–	+	–	
Group dancing		+	–			
Men dance	+					
Women dance	+					
Each sex separately	+					
Both sexes together	+	+	–	+	–	
Dancers in circle	+	+	–	+	–	
Dancers alternate in line	+	+	–			
Girl dances	+	+	–	+	–	
1 or 2 persons support girl	+	+	–			
Head rattle	+					
Split-stick rattle	+	+	–			
Cocoon rattle				+	–	
Gourd rattle				+	–	
Girl ceremonially washed		+	–	+	–	
Girl ceremonially painted		+	–	+	–	
Girl ceremonially tattooed				+	–	
Pits in roasting pit						
Trench at girl's rite						
Sexual license	+					

*Trait list is taken from the Culture Element Distribution lists of the University of California Anthropology

4:Downs E-6 (no date) 1961 NT20 Washo NT20

[p. 369, A]

CURING AND SHAMANISM

(2488-2541)

756 [192] The Washo word da"man"li" has a wide range of meanings which include almost all people with supernatural powers, including curers of several orders. The terms which they use when discussing the subject in English are somewhat more precise and will be used in this paper.

The Washo make a distinction between curers (2594-96) and Indian doctors. The latter, as will be shown, are true shamans whereas the former are somewhat less powerful. Curers appear to be women who have certain powers revealed to them in dreams. Such persons are usually members of what the Washo describe as a "doctor family." An informant described the activities of such a curer:

> "My mother was a curer. She just smoke and talk. You would meet her on the way to town mebbe and say 'I don't feel good' and she'd just sit down and smoke and talk [pray?] a little and then mebbe tell you what was wrong and what you should do.
>
> [755] "Along about the first war I got sick and couldn't make no water at all. My mother smoked and then spread ashes all over my belly and talked some and after that I passed a lot of blood and got better."[1]

For more important than the curers, however, were the Indian doctors. Such men were never exclusive specialists and were apparently expected to share in the work of hunting and fishing with less gifted men. [177] With the introduction of money by the whites, shamans [436] appear to have approached something like specialization, charging fees of up to twenty dollars a session for their services.

Until the middle 1930's there were a number of shamans among the Washo (Stewart 1944). However, with the introduction of the peyote cult, which among the Washo is concerned with curing, the shaman was superseded. Today only a single Washo practices shamanistic curing. Interestingly enough this man, now 756 115 seventy-five, was an informant of Lowie's in the 1920's, [871] and at that time Lowie described him as a sophisticated young Washo, somewhat mystic and with shamanistic ambitions (Lowie 1939).

This man, Henry Rupert, spent ten years in the Indian school at the Stewart Agency and after graduation worked for a number of years in a printing plant in Reno. When questioned about the old days he was a fair informant, seldom offering more information than was asked for and clearly enjoying the business of making a white man work for every scrap of information. He was also given to dropping subtle hints and waiting with stolid indifference to see if I had been alert. He did not deny his shamanistic practices but was less than willing to discuss them in detail.

[534] His equipment, he admitted (but refused to show me), [237] consisted of a butterfly-cocoon rattle, an eagle-bone whistle, and a feather headband. "I don't really do nothing but help nature," he said. When I replied that only some people know how to help nature he was

---

[1] Regular Indian doctors were forbidden to treat members of their own families, a prohibition which appears not to have extended to a non-shamanistic curer.

9. Fish hook of bone with fiber cord. 227
10. Tule boat and long wood pole. 501
11. Snares. 224
12. Traps (itpakmal¢t), especially the rockfall type for small rodents. [411]
13. Wooden club, for rabbits primarily.
14. Rabbit and fish net (digush) of fiber cordage. [283]
15. Antelope drive fences (mugigush) and corral. [229]
16. Obsidian or cane blade knife (tagil).
17. Broken cobble chopper. 412

E. Food processing implements.
1. Bedrock mortar (lam) and stone pestle (bits¢k), see Plate III.
2. Metate (d¢mg¢) and mano (gamum).
3. Seed storage pits (damyeo) and mounds, particularly for pinenuts, Plate II, B illustrates a pinenut cache. 251 252
4. Roasting pit, Plate II, A shows pinenuts roasting.
5. Digging stick (dishu). 412
6. Hooked (beyugum) pinenut gathering pole (bih¢?). [413]
7. Sticks to lift hot cooking stones (golang) into the cooking basket.
8. Looped (baleo) or paddle (kaas) stirring stick used to remove stones from the cooking basket. 415
9. Skin and animal stomach bags (tash¢p). 412
10. Soaproot brush (itgumbeyut) or comb (itwega). 482
11. Carrying net.

F. Other manufactures.
1. Stone pipe (de¢k) used with a skin tobacco bag (bankush tash¢p). 276
2. Bone and willow whistles. 534
3. Coccoon rattle (diyu angal).
4. Shaman's kit. 756
5. Puberty ceremony staff of elderberry wood (ba du? cuhu?).
6. Ball of skin (mugishua) filled with sagebrush bark used in a football game.
7. Bat and rope used in a game. 481
8. Dice (boko?), counters, and small sticks used in hand games. See Plate V, C. 526
9. Top made of a stick and pine pitch. 524
10. Toy sling.
11. Buckskin calendar string with a knot to be untied each day until specific event begins (balogo). 211

For information on food, water, and medicines see pp. 20-21. ~~220~~

Clothing and Ornamentation

Most of the year the Washo went barefoot and practically nude. A breech- 291
clout for the men and a front apron for the women was universal. Beyond that

8: Merriam& d'Azevedo E-4, 5 (1954-1955) 1957
NT20 Washo NT20

also a measure of the man. One who has been able to "catch" many songs is no doubt "living a good life, and the medicine is backing him."

Instruments and criteria of performance

Musical instruments of the Washo Peyote singers include rattle and drum; the construction and materials used are as important to the musician as the special skills exerted in playing. The most adroit drummer or rattler feels he has done poorly if he is not satisfied with the qualities of his instrument; he is usually most confident if he has made the drum and rattle himself or if they have been made by a Peyotist he admires. Some of the most highly prized rattles are relatively old and have been passed from owner to owner, each of whom knows the history of its ownership.

The four important elements of the rattle are the gourd, stones, tuft, and handle. The gourd should be perfectly pear-shaped and not too large; the older and more used it is, the better, for this toughens and thins the shell which in turn improves the sound. New gourds are often boiled in oil and lined with pine pitch in an effort to speed this desired effect.

Considerable care and ingenuity is exercised in finding materials which will produce the proper sound inside the gourd; the number of "stones" should always be seven. White flint, which is found in the area and which does not break or wear in the gourd, is used by some singers; it is said to give a high-pitched soft rattle. Other musicians use bits of granite, quartz crystal, hollow brass balls from key chains, or small brass nuts (hardware).

The tuft is the "crown" of the rattle and must give a special and pleasing effect while the rattle is being shaken. It is symbolic of the tuft of the Peyote button, and also of sunburst or sunrise, associations which are very important in the appreciation of the general effect of any rattle. Material used is most often hair from a horse tail, but it may also be feathers—the comb of a cock pheasant, or hummingbird wing feathers.

The handle of the rattle is usually intricately carved or beaded, and a fine handle unscrews into two parts so that the rattle can be folded and packed into a small paraphernalia kit. The beadwork or carving symbolizes various aspects of Peyote ideology; for example, bands of color from bottom to top indicate evening, midnight, daybreak, and sunlight, thus concurring with the steps in Peyote ritual. The mounting of the gourd on the handle is considered extremely important; it must be mounted in such a way that the gourd touches the handle only where the pointed end of the latter fits tightly through the tufted top of the gourd. To achieve this ideal, a shell or silver fitting is placed at the bottom of the gourd; this retains the stones but at the same time allows a free space between fitting and gourd. If touching does occur, the rattle "sounds flat."

In performance it is the singer who holds the rattle, and each has some special rhythmic devices of his own which partly identify his playing. Methods of performance, or criteria as to the importance of rattling, are not highly verbalized among the Washo; responses range from, "the rattle is used to keep

8: Merriam& d'Azevedo E-4, 5 (1954-1955) 1957
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time with; that's all," to "it is just as important as the drum and the singing. Yes it means something; everything we use has a meaning. Right now I don't know the meaning, but it is a symbol."

The drum used by the Washo in Peyote ritual is usually made from a three-legged iron pot of a type formerly used by miners; these pots are approximately eight to ten inches in diameter and about six inches in depth, including legs an inch and a half long. The drum is considered a sacred object of great importance to song; thus the ritual of tying the instrument before a meeting or singing practice is carefully observed. The kettle must have been tested for timbre before it is chosen for use; the deerhide must be "Indian cured and tanned," and it is preferable that it not come from a deer which has been shot. At the beginning of the evening, the kettle is filled one half to three quarters full of water; seven pieces of glowing charcoal are added and the hide is then wetted in the water and stretched over the top of the pot. At this point it is the special task of the drumchief to fasten the drumhead by an intricate "star" design of thong or rope fastened from each of the seven pebbles (which should be naturally polished and not "made by machines") placed under the edges of the hide. The tie is referred to as the "star" because its completed design resembles a star shape viewed from the bottom of the pot. The hide is stretched taut in this way and seldom has to be retightened during the evening; it is kept wet by occasional shaking.

The drumstick is usually a carved, highly polished piece of hardwood, and individual Peyotists like to make and keep their own drumsticks which become potent with the power of drumming and singing after long use. During a meeting, drumsticks sometimes get out of hand and cannot be controlled; drummers say that the stick "drummed by itself," and that they no longer had a sense of holding it.

In performance the drum is ordinarily held between the knees and tipped slightly away from the player; the drumstick is held lightly between the thumb and forefinger of the right hand, and the wrist is kept flexible. On occasion, arm and wrist are made rigid so that the drum can be struck with full force; this seems to be reserved for high points in the song when special emphasis is required. The drum is held by the four fingers and "worked" with the thumb of the left hand. The thumb is used for stopping the drumhead; it is pressed firmly over the surface of the hide until just the right pitch and timbre are achieved. Every drummer, during each song and with every drum, has to experiment anew for the right "place." To achieve a particularly "tight" sounding tone, the drummer sometimes lifts the drum to his lips, drinks a bit of water from it, and then blows air through the hide until the pressure from within distends it; bloated drums give an especially hard and desirable sound. Two or more drums are never used at one time.

Questioning about the problem of "good" drumming brings forth a varied response; two typical answers are:

> The drummer is supposed to follow, but he carries the singer. He has to tune the drum according to the singer's pitch. He might have to shake the drum now and then to

8: Merriam& d'Azevedo E-4, 5 (1954-1955) 1957
NT20 Washo NT20

keep the skin wet; this changes the tone of his beat. When you wet the skin from inside and blow air into the drum, it makes a fuller and deeper sound.

Good drumming is given as a gift. When the medicine gives you the gift to use the drum right, it goes through the body and then you can help. You can't learn in five years; you just keep trying until you learn and it comes to you. If you pray good, the Supreme Master may hear you and will help you to drum good.

The significance of drumming, however, can bring forth a more detailed answer. The following account is a lucid picture of the significance of drumming for a devout Peyotist:

> The drum is the most important. The way the drummer handles himself can help or spoil the singing. The singer depends on the drum, it has to fit his way of singing. If the drummer is good-thinking, or knows his business, he can help the singer; he can make the song real good. The drum and the singing have to be like one sound—all together. A drummer can make the voice move along on waves, he can send the voice where he wants it to go—just like a telegraph—he can put it in that corner or that corner, or send it out a long distance away. A new (inexperienced) drummer drums "too open." (Lets the drum vibrate out of control.) The drummer must keep his thumb down on just the right place to get a full, round sound out of the drum, a deep sound without too much vibration. If you leave it "too open" it gets a dull sound like hitting wood, or it goes wild and sounds tinny. The drummer has to catch the voice of each singer and tune the drum to it. The drummer has to carry the voice, lead it in the way it goes best, and pull the singer through. You have to always remember that the drum is full of electricity, that charcoal and water are inside there churning like a generator each time that stick hits the drum. It builds up big air pressure, and it connects with the air in your throat when you sing. The wrong kind of drumming can make you choke, can push the air back into the singer's lungs and stop his song. I have seen that happen and it has happened to me. Sometimes the wrong drummer will do that to you if he is not feeling right about you. One time one guy was drumming for me and it felt just like his thumb was on my throat trying to choke me. I saw that his thumb on the drum was just like it was choking the drum.
>
> It is hard to say just what is the right way to drum. Everybody drums different. It depends on how the person thinks and feels, and how much experience he has had in the meetings. Drumming changes with every song, and it is never the same twice. It depends on the song and how the drummer and singer are feeling about each other or about themselves. But most of it depends on the drummer. He has to think of himself and the singer, too. He is the main one; he is the helper. That drum is the hardest thing. It takes the longest to know. I am a poor drummer even yet after all these years (about 30). Maybe when I am an old man I will know better. Some of those Indians say the drum is everything, that the drum is the way to the medicine. When you know that, you know The Way.

The problems of what good singing is, and what makes a good singer, are as indirectly considered by the Washo as are those of instrumental performance. Response is of the following nature:

> It depends on how a man sings with the drumming, how he carries his tune even. He carries it up and holds his voice on the high notes. He has to go up all the way and then carry it down without breaking his time.

Washo NT20
Achomawi NS5

CULTURE ELEM. DISTRIB.: XIV—STEWART: NORTHERN PAIUTE

	To	Kl	Kk	Kn	Yo	Ys	Pa	Wa	At	Sa	Tg	Wd	Kl	AK
1983. Leaf of kinikini (amanamita?)	+	–	+	+	+	+	–	–	+	+	–	–	+	+
1986. Root of tsamp for colds	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1987. Other herb	+	–	–	–	–	–	–	–	+	+	+	+	+	–
1940. Tobacco ground on metate	–	–	–	–	–	–	+	–	–	–	–	–	–	–
1942. Tobacco kept in: buckskin pouch	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1943. Fur pouch	+	–	+	+	+	+	+	+	+	+	+	+	+	+
MUSICAL INSTRUMENTS														
Rattles														
1944. Coocoon rattle	–	–	–	–	–	–	–	+	–	–	–	–	–	–
1945. Attached to stick	–	–	–	–	–	–	–	+	–	–	–	–	–	–
1947. Used by shaman	–	–	–	–	–	–	–	+	–	–	–	–	–	–
1950. Split-stick rattle	+	+	+	+	+	+	–	+	+	+	–	+	–	–
1951. 1 split	+	+	+	+	+	+	–	+	+	+	–	+	–	–
1952. Used in exhibition dance	+	+	+	+	+	+	–	–	+	+	–	+	–	–
1953. Sheep-horn rattle	+	–	+	+	+	+	–	–	+	–	–	–	–	–
1955. Rawhide rattle	+	+	+	+	+	+	–	–	–	–	–	–	–	–
1956. Used by shaman	+	+	+	–	+	+	–	–	+	+	–	+	–	–
1956a. Used by dancers	+	+	+	–	+	+	–	–	–	+	–	+	–	–
1957. Rabbit's-ear rattle	+	–	+	–	+	+	–	–	+	+	–	+	–	–
1958. Used by shaman	–	–	–	–	–	–	–	–	+	+	–	+	–	–
1960. Bear's-ear rattle (witsuvigs)	–	–	–	–	–	–	–	–	+	+	–	+	–	–
1960a. Skin from ear used for rawhide rattle	–	–	–	–	–	–	–	–	+	+	–	+	–	–
1962. Wood-rat-fur rattle	+	+	+	+	+	+	–	–	+	+	–	+	–	–
1965. Hoof rattle	+	–	–	–	–	–	–	–	+	+	–	+	–	–
1966. Antelope hoofs	+	+	+	+	+	+	–	–	+	+	+	+	+	+
1967. Mt. sheep hoofs	+	+	+	–	+	+	–	–	+	+	+	+	+	+
1968. Deer hoofs	+	–	+	+	+	+	–	–	+	+	–	+	+	+
1969. No. of hoofs indeterminate (25-50)	+	+	+	+	+	+	–	–	+	+	+	+	+	+
1970. Hoofs in bunch	+	+	+	+	+	+	–	–	+	+	+	+	+	+
1971. Hoofs in line	+	+	+	+	+	+	–	–	+	+	+	+	+	+
1972. Used by shaman	–	–	+	+	+	+	–	–	+	+	+	+	+	+
1973. Notched stick (wihunagi)	+	+	+	+	+	+	–	–	+	+	+	+	+	+
1974. Plain, notched	–	–	–	–	–	–	–	–	+	+	–	–	–	+
1976. Rubbed with stick	–	–	–	–	–	–	–	–	+	+	–	–	–	+
1978. Used by antelope shaman	–	–	–	–	–	–	–	–	+	+	–	–	–	+
1979. Used in "bear dance"	–	–	–	–	–	–	–	–	+	+	–	–	–	–
1981. Bussers (tsoi'sthiqva)	+	+	–	–	+	+	–	–	+	+	+	+	+	+
1981a. Hoofs twirled on string	–	–	–	–	–	–	–	–	–	+	+	+	–	+
1982. Deer patella	–	–	–	–	–	–	–	–	+	+	+	+	+	+
1982a. Wood disk	+	–	–	–	–	–	+	–	+	+	+	+	+	+
1983. Buckskin disk	–	+	–	–	–	–	+	–	+	+	+	+	+	+
1983a. Rock	+	–	–	–	–	–	+	–	–	–	–	–	–	–
Bull-roarer														
(See Games)														
1985. Drum	+	+	+	+	+	+	–	–	+	–	+	+	+	+
1986. 2-headed drum	–	+	–	–	+	–	–	–	–	–	–	–	–	–
1987. Body of willow rings	+	+	+	–	+	–	–	–	–	–	–	–	–	–
1988. 1-headed drum, or tambourine	+	–	+	+	+	+	–	–	+	–	+	+	+	+
1989. Body of wood	+	–	–	+	+	–	–	–	+	–	+	+	+	+
1990. Diameter (in.): about 18	–	–	–	+	–	–	–	–	+	–	+	+	+	+
1990a. 24	+	+	+	–	+	+	–	–	+	–	+	+	+	+
1991. Depth (in.): 1-4	+	–	–	+	+	–	–	–	+	–	+	+	+	+
1992. 6-12	–	+	+	–	–	+	–	–	–	–	–	–	–	–

[p. 403]

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Achomawi N55

NWA 534

ANTHROPOLOGICAL RECORDS

	Yo	Kl	Kl2	Kl3	Yo	Mo	Pa	Wa	At	Sa	Ty	Wa	Kl	Ak
1988a. Drumstick: buckskin on end	+	+	+	+	+	–	–	–	+	–	+	+	+	+
1988. Fur on end	–	–	–	–	–	–	–	–	–	–	+	+	+	+
1994. Musical Bow	+	+	–	–	–	–	+	•	–	–	–	–	–	+
1996. Archer's bow used	+	–	–	–	–	–	–	–	–	–	–	–	–	–
1996. Bow held in teeth	+	+	–	–	–	–	–	–	–	–	–	–	–	+
1997. Bow plucked with fingers	+	+	–	–	–	–	–	+	–	–	–	–	–	–
1998. Bow rubbed with stick	+	+	–	–	–	–	–	–	–	–	–	–	–	+
1999. Bow used by antelope shaman	–	+	–	–	–	–	–	–	–	–	–	–	–	–
2000. As toy	+	+	–	–	–	–	+	–	–	–	–	–	–	–
2000a. For dance	+	–	–	–	–	–	–	–	–	–	–	–	–	+
2001. Whistle	–	–	–	+	+	+	+	+	+	+	+	+	–	+
2002. Bone whistle: 1 hole	–	–	–	–	+	+	+	•	–	–	+	–	+	+
2002a. 2 holes	–	–	–	–	–	–	–	+	–	–	–	–	–	–
2003. Willow whistle: as toy	–	–	–	+	+	+	–	–	+	–	+	+	–	+
2003a. Also for special dance (food dance)	–	–	–	+	–	–	+	–	–	–	–	–	–	+
2004. Flute (reins)	+	+	+	+	–	•	–	–	+	+	+	•	+	+
2005. Flute: elderberry	+	+	+	–	–	–	–	–	+	+	+	+	+	+
2007. Bone	–	–	–	–	–	–	–	–	–	–	–	–	–	–
2008. Length (in.): about 12	–	+	+	+	–	–	–	–	–	–	–	–	–	–
2008a. About 18	+	–	–	–	–	–	–	–	+	+	+	+	+	+
2009. Pitch stop	–	–	–	–	–	–	–	–	+	+	+	+	+	+
2010. Holes: 4	–	+	+	+	–	–	–	–	+	+	–	–	+	+
2010a. 6	+	+	–	–	–	–	–	–	+	–	+	+	–	–
2011. End blown	+	+	+	–	–	–	–	–	+	+	+	+	+	+
2013. Blowing: by mouth	+	+	+	–	–	–	–	–	+	+	+	+	+	+
2013a. By nose	–	–	–	–	–	–	–	–	–	–	–	+	–	–
2014. Use: for casual music	+	+	+	–	–	–	–	–	+	+	+	+	+	+
2015. As toy	+	+	+	–	–	–	–	–	+	+	+	+	+	+
2016. For courting	+	+	+	–	–	–	–	–	–	+	+	+	+	+
2017. By shaman	–	–	+	+	–	–	–	–	+	+	+	+	+	+
2017a. In hunting	–	–	–	+	–	–	–	–	–	–	+	–	–	+

NWA 583

MARRIAGE

2018. Bride price	–	–	–	–	–	–	–	–	–	–	–	–	–	–
2019. As present	–	–	–	–	–	–	–	•	–	–	–	–	–	–
2020. Reciprocal present	+	+	+	+	+	+	+	–	+	+	+	+	+	+
2022. Marriage by abduction	–	–	–	–	–	–	–	–	–	–	+	+	–	–
NWA 2023. Another's wife won by fight	+	+	+	+	+	•	+	–	–	+	+	+	–	–
2023a. Wrestling	+	+	+	+	+	–	–	–	–	–	–	–	–	–
2024. Friends assist in fight	–	+	–	–	–	–	–	–	–	–	–	–	+	–
NWA 585 2025. Polygyny permitted	–	+	+	+	+	+	+	–	+	+	+	+	+	+
2026. Sororal obligatory	–	–	–	–	–	–	+	–	–	–	–	–	–	–
2026a. Sororal usual	–	–	–	+	–	+	–	–	–	–	–	–	–	–
NWA 587 2027. Polyandry permitted	–	+	+	–	–	–	–	•	–	–	–	–	–	–
2029. Sororate	+	+	+	+	+	+	+	–	+	+	+	+	+	+
2030. Required	–	+	+	–	–	–	+	–	–	–	–	–	–	+
2030a. Customary	–	–	–	+	–	+	–	–	–	–	–	–	–	–
NWA 2031. Levirate	+	+	+	+	+	+	+	–	+	+	+	+	+	+
2032. Required	–	+	+	–	–	–	–	–	–	–	–	–	–	+
2032a. Customary	–	–	–	+	–	+	–	–	–	–	–	–	–	–
582 2033. Choice of mates: any blood relative taboo	+	+	+	+	+	+	–	–	+	+	+	+	+	+
2034a. Mother's brother's daughter preferred	–	–	–	–	–	–	+	•	–	–	–	–	–	–
583 2037. Child betrothal	–	+	+	+	–	–	–	–	–	–	–	–	–	+

[p. 404]

N 436 177 489 W [439] insisted that bead money was very old among Paiute. Ki: Shell beads obtained from California to use as money even before white man arrived. Wa: - (Smith, notes).

Tobacco and Smoking

N 276 1895. Owens Valley: + (Steward, 319): Field Museum has specimen from Smith Valley. Lovelock Cave: + (Loud, pl. 52). Wa: Stone for pipes obW [135] tained in mountains near Topaz.

1902. Ki: + (Kelly, 139): Kelly was told by some informants that the elbow pipe was aboriginal, others denied it. She shows an elbow pipe on her plate 32,b.

N [177 772] 1905. The monitor pipe was known to be a recent introduction.

1906a. Lovelock Cave: Loud (pl. 52,a).

W [276 756 887] 1910. Wa: Only "doctors" and a few old men smoked much in old days.

1914. Owens Valley: + (Steward, 319).

1915. Owens Valley: + (Steward, 278).

1916. Owens Valley: + (Steward, 320).

N [782] 1926. Tg: "One old Paiute from Steen Mountain offered smoke to spirits" (DS). He was Tötsikwökwa, or Tsi Rida Jim, a relative to Lee and Old Winnemucca.

N [756 782] 1928a. To, Tö: Shaman did not make offering of smoke to spirits. He did, however, hold the pipe toward the east and the sun would light it.

Tobacco

N 249 824 Paviotso: + (Lowie, 215): called pu'iBa^{gu}.

1931a. AE: Skunk fat also rubbed on tobacco.

1933. Ki: + (Kelly, 181): said manzanita, Arctostaphylos nevadensis Gray, was mixed with Nicotiana.

MUSICAL INSTRUMENTS

N 534

Rattles

1944. Owens Valley: + (Steward, 278).

1950. Pa: It was used only by Mono Indians when they came to Walker Lake to dance. Wa: + W [534] (Smith, notes).

N [172 756] 1953. Lovelock Cave: + (Loud, pl. 14, p. 44).

1960. "The Paviotso rattle was employed only by shamans, and consisted of the two ears of a deer sewn together" (Curtis, 71). Owens Valley: + (Steward, 278).

N [178] 1965. Lovelock Cave: + (Loud, 44).

1970, 1971. Hoofs are first tied in line along a buckskin string; the string is wound N [281] about the end of a short stick to form a bunch.

1973. Owens Valley: - (Steward, 278): his informants thought "musical rasp" used at Pyramid Lake. K: + (Lowie, 304): notched stick on N [178 759] skin resonator used in antelope dance. Sa: Notched rasp was introduced to Sawa with the Bear dance about 20 years ago. Previous to that time the antelope shaman was only one to use it.

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N 534 Tg: Notched stick borrowed from north about 30 years ago.

Buzzers

1981. To: Plaything brought in by white folks.

Drum; Musical Bow

N [77] 1985. Owens Valley: - (Steward, 278): yet Owens Valley Indians said Walker Lake Paiute used drum. To: - (LP). To: Before white people, drum was unknown to Paiute. Wd: - (BJ). Single-headed drum obtained from Hunipui before white people arrived (SC). Ki: - (Kelly, 147): says drum was recently acquired, but my informants insisted it was always known. Paviotso: Drum not found (Curtis, 71).

W [534] 1994. Mono Lake: + (Steward, 278). Wa: - (Smith, notes).

Whistle; Flute

N [756] 2002. Paviotso: "The medicine men used also bird-bone whistles" (Curtis, 71). Wa: + (Smith, notes).

W [756] 2003. To: Whistles also used by Indian doctor. Wa: Whistle was double type; used only by Indian doctor.

N [77] 2004. To: Flute known since white contact. Wd: - (SC). Owens Valley: + (Steward, fig. 9, p. 277).

2005. Paviotso: - (Curtis, 71).

N [172] 2007. Lovelock Cave: + (Loud, 39).

MARRIAGE

2018. Owens Valley: + (Steward, 295).

2019. Paviotso: + (Curtis, 80).

2020. Wa: + (Smith, notes).

N [684] 2023. To: If a husband learns that his wife has been with another man, a fight always follows, after which both men leave the woman and will have no more to do with her.

N 595 [77] 2027. At: A polyandrous marriage in McDermitt now with woman married to two men who are not brothers. "In old days people would not allow a woman two husbands at once." (See Stewart, 1937.)

W [583] 2037. Wa: + (Smith, notes).

2039. Ki: Kelly, 166, reports "initial matrilocal residence was the rule."

N 591 2040. To: Residence variable; however, usually it is matrilocal.

N 684 2041. Kd: AL said women were stoned to death for infidelity in old days. To: Wife is beaten if caught in the act by husband.

2041, 2042. To: - (LP).

N 2045, 2046. To: - (LP).

586 2047. To: No divorce (LP).

548 2050. Paviotso: + (Curtis, 80).

[p. 439b]

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contained in the appendices (pp. 103–121). There are, nevertheless, some unique features about the western Great Basin manifestation which merit consideration.

Perhaps the most unusual feature is the position accorded to women: they lead the singing while holding the staff and rattle, beat the drum, and sometimes even act as chief drummer. In contrast to this, La Barre (p. 60) reports that most tribes formerly forbade women to attend meetings at all and that in more recent times "only two cases are known of women who fully participated in meetings," one among the Cheyenne, the other at Taos. If they tie feathers on their wrists, even menstruating women are allowed in meetings by the Washo and the Paiute, a practice never permitted in the Plains. Could it be that women are allowed full participation because in the Great Basin women were shamans? Possibly; but more likely it resulted from Ben's need for an experienced helper in the early period of peyote's spread and, to a lesser extent, from his observance of Cheyenne ritual. Admitting the practice was unusual, Ben simply said, "It's all right.... It makes them feel better, more equal."

La Barre (pp. 60, 69) reports that women never use eagle-feather fans, but this privilege, along with drumming and singing, is accorded to Washo-Paiute women.[a] The use of all individual fans, however, is prohibited until midnight. The participation of women naturally brought infants of both sexes to the Nevada peyote meetings. All these are given "tea," that is, diluted infusions of peyote; once two eight-year-old boys sat in the front row, took their turns with rattle and drum, and ate dried peyote buttons.

The Washo-Paiute peyote ceremony lacks the "Morning Water Call" ritual found elsewhere. Sam Dick explains that it is omitted to make the procedure easier; Ben, admitting the "Morning Water Call" is customary, insists the "oldest way" did not have it. I suspect the large number of inexperienced people tends to make the meeting too long, and Ben shortens it where it will be least noticeable.

The Ute and the Plains tribes use four fixed songs: Opening, Midnight Water Call, Morning Water Call, and Quitting; and usually they sing only peyote songs during the meeting. In Washo-Paiute meetings any song may be given in any part of the ritual; there are no fixed songs. Ben allows new converts to sing any songs they know—handgame, dance, gambling, and so on, making another departure from conventional peyotism. However, peyote songs are required as soon as possible; and for a month after his first Dresslerville meeting, Ben conducted nightly singing practice to teach regular peyote songs. Altering of the cult song pattern did not allow, as one might expect, aboriginal Washo or Northern Paiute words or the Great Basin musical style to be introduced; for in spite of the fact that some new songs were "received from peyote" by Nevada converts, form and syllables of all Washo-Paiute peyote songs sound very similar to those of the Ute, Plains, and quite different from Washo-Paiute handgame, dance, and doctoring songs.[b]

Another unusual feature of this peyote ritual is the absence of whistle blowing. Other tribes have an eagle-humerus whistle placed near the altar during the ritual to be blown at the Midnight and Morning Water Calls and before the midnight prayers to the cardinal directions. Ben asserts he omits whistling from the ritual because he cannot get any sound out of the bone, claiming he gave his whistle to Sam. Sam does not use it, explaining, "We are just learning and do the best we can." This omission is especially noteworthy since a characteristic of the indigenous culture is the use of an eagle-bone whistle by shamans in their curing.

[a] Sometimes Uintah and Southern Ute women also owned eagle feathers or were lent them to use.

[b] Curtis, 1930, wrote down music and words for some Oklahoma peyote songs which appear to me similar to those of the Washo. I recorded Washo and Paiute aboriginal songs and peyote songs, which Professor Herzog is analyzing.

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if the introduced complex is similar to some aspects of the indigenous culture, or can be interpreted in the light of existing principles.[a] The second is the cultural disintegration theory, which says that peoples experiencing cultural disintegration and degradation will readily accept new religions, especially those which promise the miraculous restoration of former conditions of life.[b] So satisfactory have appeared the interpretations based on these postulates they have almost become truisms in ethnology. Although no one has assumed they explained everything, they have been employed almost exclusively, either because data for more detailed analysis were lacking or because the problem seemed adequately solved.

How do the facts of the diffusion of the peyote cult to the Washo-Paiute fit into these theories? Application of the cultural compatibility theory does not result in a satisfactory explanation. The following ceremonial elements in the aboriginal culture might be said to resemble those in the peyote complex: the Great Basin curing performance is a semisocial affair in which both sexes assist the shaman by singing and smoking; staff, rattle, feathers, and eagle-wingbone whistle are used; curing ceremonies last all night and have midnight intermissions; the Washo have a ceremonial number four and clockwise ceremonial direction; shamans have visions; Jimson weed is used for curing, visions, luck, prognostication, clairvoyance—"Roots are ground, soaked, and boiled, concoction being drunk."[c] Thus, peyotism and Washo-Paiute ceremonial usage have a number of elements in common.

However, if the cultural compatibility explanation is carried to its logical conclusion, one should list the ceremonial elements which differ from those in peyotism, for if similarities favor acceptance, differences should hinder it. Elements in aboriginal Washo-Paiute ceremonialism unlike those in peyotism are: an extremely simple curing ceremony in which only the shaman's personal songs are sung and a tubular pipe is smoked; no drum is used; the rattles are made of cocoons, rawhide, or deerhoofs instead of gourds; the staff is not passed around but is stuck in the ground; single feathers instead of a fan are used; the Northern Paiute ceremonial number is five, and the ceremonial direction countercloekwise; powers are received in visions during normal sleep, visions being of spirits, water babies, and animals, which represent the shaman's supernatural power; in curing, the shaman goes into a trance to allow his soul to pursue and return the lost soul of the sick person, or he removes stones, insects, blood, etc., from the patient by sucking.

When dissimilarities as well as similarities are considered, analysis becomes complicated by the necessity of evaluating the relative strength of the opposing factors. Furthermore, with regard to Washo-Paiute peyotism, the problem is more

[a] Radin, 1914, 7: "We have, then at the beginning, apparently the introduction of only one new element,—the peyote; with possibly a few Christian teachings. Everything else seems to be typically Winnebago, and in consonance with their shamanistic practices. On the whole, the extension of the Winnebago cultural background seems to have been so instantaneous that so far as the specific cultural traits of the Winnebago are concerned, there was no introduction of a new element." Shonle, 59: ". . . the underlying belief in the supernatural origin of visions is important among the factors contributing to the diffusion of Peyote and in a general way defines the area of its probable spread." Opler, 164: ". . . the reason for [the peyote cult's] slavish acceptance is not far to seek. The elements, or quite similar ones, were already present in Apache ceremonial usage." La Barre, 121 (also, 7, 117): "Conceivably it could spread until it embraced all Plains, Basin, and Woodlands groups whose earlier culture is sufficiently consonant with its concepts . . . it appears that the pre-peyote mescal bean cult prepared the way somewhat for the use of the narcotic cactus."

[b] Kroeber, 1925, 868–873, assumes that the Ghost Dance of 1870 spread to California, whereas that of 1890 diffused to the Plains, because "the native civilization of northern California appears to have suffered as great a disintegration by 1870 . . . as the average tribe of the central United States had undergone by 1890." See also Lowie, 1925, 188–200, and many others.

[c] Steward, 1933, 318.

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APPENDIX I. WASHO–NORTHERN PAIUTE PEYOTE RITUAL

The chief, or leader, arrives to prepare the crescent altar early Saturday afternoon. Weather permitting, the moon is constructed within a canvas corral with walls from 6 to 10 feet high;[a] otherwise, large dwelling rooms or sheds are utilized. Constructed west of the center of moist, clayey earth, the moon is about 2 feet long, 8 inches high in the middle, and its tapering tips point east. A shallow groove is marked on the crest, and a fifty-cent piece (signifying nothing) designates the spot midway between the tips where the chief peyote is to rest.

Members arrive during the afternoon and evening. Often those coming from the greatest distances receive dinner from the host. Although all are instructed to bathe for purification before attending meeting, only a small percentage do so.[b]

A three-legged iron kettle is converted into a drum by filling it one-third full of water, dropping eight pieces of glowing charcoal into it, and tying wet buckskin over its mouth with a rope after seven small stones have been pushed into the skin to form knobs. A star is produced on the bottom of the kettle by the rope lashings. The tying is done by anyone proficient at it, usually Ben or Sam, the leaders, instead of the chief drummer, who is often the wife of the chief. The fire chief makes a fire just east of the crescent altar, from the start maintaining a near right angle with four sticks, the apex being nearest the moon.

At eight or nine o'clock, the followers (including the fire chief) line up behind the chief, who makes a short prayer at the door of the meeting place. Both Ben and Sam wear beaded moccasins, as do several others; often, however, the discomfort of store shoes is avoided by removing them while in meeting. Several wear silver water-bird or eagle pins, and all dress in their best. Brightly colored (Pendleton) blankets are worn by certain fortunate persons. But comfort is the dictum, and most are loaded down with pillows, ordinary blankets, and quilts, which are especially necessary in winter because the whole family may attend and then infants and many adults are required to sit behind the fire to be warmed by the fire.

The chief, entering immediately after the prayer, arranges the seating. To sit in the front line is a privilege often reserved for men, but women occasionally are honored. Using a flashlight, the leader directs the Indians clockwise around the altar, walking about and studying how to accommodate the crowd. The chief directly west of the center of the moon, the chief drummer at his right, the cedarman at his left, and the fire chief just north of the entrance occupy the only ritually determined places. The chief has complete charge of the meeting, the fire chief conducting individuals in and out upon signals from the chief. Other activities of the fire chief are maintaining the fire in its angular shape, handing the glowing cigarette stick from its place east of the fire, forming the accumulating ashes into a crescent between the fire and the sand half-moon, cleaning the entire floor and altar from time to time, and helping with water and food ceremonies at midnight and at dawn. He is the most active person in the meeting.

Following the seating, the leader replaces the coin on the moon with the chief peyote, a large specimen with tufts forming lines curving out from the center.[c] Next he directs clockwise round the circle a bundle of *Artemisia* sprigs; and each person takes a few leaves to smell, chew, and rub over his body, a further purification. The fire chief starts two sacks of Bull Durham tobacco westward along each side of the altar. Men roll cigarettes made with regular wheatstraw papers for their wives and small children as well as for themselves. The fire chief takes the undecorated fire stick from its place in line between the fire and the door, lights his cigarette, and passes the stick clockwise around the group.

When cigarettes are lit, the chief prays aloud to Jesus, God, Mary, and Peyote. Besides general requests for guidance during the meeting, and for "health, strength, energy, and ambition," special invocations are voiced for leaders of the Native American Church in Utah and Oklahoma and for sick members, whose names are called. At meetings which I attended, half an hour was required to name and pray for all who desired special mention. After the prayer, cigarette butts are stood without regard for special order around the western base of the crescent. From near the crescent the chief takes a three-gallon bucket about half full of peyote "tea," passes it four times through the smoke rising from cedar leaves sprinkled on the fire by the cedarman, and sends it clockwise round the circle, a part of a cup being taken by anyone who wants it. Women, children, and the very ill often limit themselves to this brew, even babies receiving small amounts;

[a] At Campbell Ranch, Mason Valley, only willows were employed for the peyote corral. The members themselves call these structures corrals.

[b] This rule is not observed as carefully as it is by the Ute.

[c] Ben showed me several he had gathered to be used as chiefs. He carried his own loose in his shirt pocket, although he gave one to Mary D. Creek in a beaded pouch. Sam Dick carried his chief peyote in a large silver watchcase.

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some others take brew in addition to dry peyote. Then a sack of peyote buttons is passed clockwise, the leader instructing devotees to take four buttons and to pray "through them" for forgiveness, purification, faith, health, happiness, charity, for everything, "even money," and warning them that they must eat the four or must return uneaten ones to him because peyote cannot be concealed and anyone leaving with uneaten peyote will be punished by God.

After the chief has eaten four, he removes from his satchel his eagle-feather fan, gourd rattle, and drumstick, the drum and staff having been carried in separately. The fan is made by attaching to the quill of each eagle tail feather a buckskin string, then binding the strings with a beaded band to form a handle. The rattle is a gourd cleaned and fastened on a stick which extends through it. The inch or two projecting beyond the gourd is plain, beaded, or decorated at the end with small feathers or dyed horsehair.[50] The handle, sometimes beaded, usually has a twelve-string buckskin fringe at its end. To the top of the staff is tied the remains of the bundle of *Artemisia* (Sam Dick also ties two feathers). Before the singing begins, the cedarman sprinkles cedar leaves on the fire, the chief passes the fan, staff, and rattle four times through the incense, and the chief drummer does the same with the drum and drumstick.

Instead of a fixed starting song, the Washo-Paiute leaders commence the meeting with any peyote song they wish.[51] As he shakes the rattle with his right hand and sings the four songs, the chief holds his fan before him with the staff, the end of the staff then resting on the ground. His chief drummer drums for him; he in turn drums for the chief drummer and the cedarman, starting the staff, gourd, and drum clockwise round the inner circle. Those in the circle closest the fire, including women and boys, take turns holding the staff and singing four songs of their choosing, accompanied by the drumming of their right-hand neighbors or by someone especially requested, frequently the chief or the chief drummer. The chief's fan remains in front of him until midnight.

Although it is preferable that the staff make two rounds before midnight, the second round is seldom completed before the chief recalls the staff and drum for his song preliminary to the midnight water ceremony. While the drum is being recalled, the fire chief arranges the ashes into a crescent between the moon and the fire, replenishes the fire with four new logs, and cleans the center of the meeting place. Those with personal fans and rattles place them on silk handkerchiefs for use following the midnight ceremony.

Like the opening song, the midnight water call is not always the same: the Washo-Paiute have no fixed songs. After the leader has sung two of his four songs at midnight, water is brought by the fire chief and aligned with chief peyote, apex of fire, smoke stick, and door.[52] Kneeling on a blanket east of the water bucket, the fire chief waits until the last two songs are sung; then with his cupped hands he draws over the water the cedar incense produced by the cedarman. A special cigarette of ground "sage" and Bull Durham is rolled by the chief and carried to the kneeling fire chief by the cedarman, who hands him also the cigarette lighting stick. As he smokes, the fire chief blesses the water and prays for everyone, especially the sick.

Before the bucket and cup are handed to the first person south of the door, a little water is spilled on the ground. All drink from either the bucket or cup, most squirting water into their hands from their mouths and rubbing it over head and body. Personal fans and rattles are arranged in the same way as the paraphernalia of the chief, with the tips to the left. The chief drummer gives the drum a "drink" by pouring water on the skin head; the chief sprinkles the chief peyote and the crescent.

While the fire chief, the last to drink, removes the water bucket, walking with it clockwise around the altar, the drum and staff are returned to their places for a song while the chief is outside praying to the cardinal directions.

When the chief returns, those who can pass clockwise without passing the drum leave the meeting for ten or fifteen minutes. Possibly the water or merely the absence of restraint account for the vomiting at this time, for about a fourth regurgitate the peyote when outside at midnight. With a few exceptions, everyone who eats more than one or two buttons vomits during the meeting. Some, eating peyote after the first vomiting, retch three or four times.

The use of incense being an important part of the curing ceremony and also a purification, everyone is fanned or fans himself with cedar smoke as he reënters. The chief uses his eagle-feather fan to give the ill special attention. Whenever cedar is sprinkled on the fire, smoke may be fanned to oneself, a friend, or a relative.

Peyote "tea" and buttons are passed two or three times between midnight and dawn. Eight to twelve buttons are the average number eaten, but some eat from twenty to thirty. The process is

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[50] Ben had the top of his gourd decorated with a red celluloid button set with rhinestones. One Washo made a rattle of the dried "shell" of a sea urchin.

[51] Because of the late start, the long prayer, and the time required to administer the brew, it is almost midnight before the singing begins.

[52] The eagle-humerus whistle is not used by the Washo-Paiute leaders.

Element	Occurrence																		
	UT	K-A	Ko	Com	Ko	Ab	Da	Da	Ha	Ka	Cr	Cr	WRB	Da	Ca	Ar	Ta		
1. Staff of authority of leader	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+		
2. "Cane" 3–5 feet long	+	+	+	+	+	•+	+	+	+	+	+	+	+	+	•+	+	+		
3. Tufts of hair at top	+	•+	+	+	+	•+	•+		•–	+	+	+	+	+	–	–	+		
4. *Artemisia* tied near top or held along with cane	+	+	+	+	–	•+	–	+	–	+	+	•+	•+	+	+	+	+		
5. Passed around	+	+	+	+	+	•+	+	+	+	+	+	•+	•+	+	+	+	+		
6. Always passed between drum and altar	+	(+)	+		(–)	+					(+)	(+)	+	+	+	+	+		
7. Person holding staff leads singing	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+			
8. Rattle of leader	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+		
9. Gourd	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+		
10. Decorated	+	+	•+	+	+	•+	+	+	+	+	+	+	+	+	+	+	+		
11. Handle beaded	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+		
12. Tufts of hair on top	+	+	+	+	+	+	+	+	–	+	+	+	+	+	•+	•+	+		
13. Rattle passed around	+	+	+	+	+	+	+	+	+	+	•+	+	+	+	+	+	+		
14. Person singing shakes rattle	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+		
15. Individual rattle also used	+	+	+	+	–	–	+	+	–	–	+	+	+	+	–	–	+		
16. Only after midnight	+		+	+	–	–	+	•–	–	–	+	+	•+	+	–	–	+		
17. To accompany singer holding staff			+	+	–	–	+	•+	+	–	+	+	•+	+	+	–	+		
18. Fan of leader (eagle tail feathers)	+	+	+	+	+	•+	+	•+	+	+	+	+	•+	+		+	+		
19. Each feather tied separately	+	+	+	+	(–)	+	+	+	+	+	+	+	–	+	+	+	+		
20. Binding decorated		+	•+	+	+	+	+	+	+	+	+	+	–	+	+	+	+		
21. Passed around	+		–	+	(–)	–	+	+	+	+	+	+	+	+	+	+	+		
22. Held with staff while singing	+		•+	+	+	–	+	–	+	+	+	+	+	+	+	+	+		
23. Individual fans also used	+	+	+	+	+	+	+	–	+	+	+	+	+	+	+	+	+		
24. Only after midnight	+		+	–	(+)	–	+	•–	+	–	+	•+	+	+	+	+	+		
25. All fans used to draw smoke over head, body	+	+	(+)	+	+	+	+	•–	–	+	+	•+	+	+	+	+	+		
26. Eagle-wingbone whistle of leader	+	+	+	+	+	+	+	•–	–	+	+	+	+	+	–	–	+		
27. Used at special midnight ritual	+	+	+	+	+	+	+	–	–	+	+	+	+	+	•+	–	+		
28. At special morning ritual	+	+	+	+	(+)	+		–	–	+	+	+	+	+	•+	–	+		
29. Placed near altar in front of leader	+	+	+	+	+	+	+	–	–	+	+	+	+	+	+	–	+		
30. Only leader uses whistle	+	+	+	+	+	+	+	–	–	+	+	+	•–	+	+	–	+		

For Notes to Element List see p. 114.

(Continued on next page)

14: Stewart E-5 (1936-1938)1944 NR 13 Northern Paiute NR13
Washo NT20 ●
Comanche N06

N
W
171
534 ●
795*
796
C
171
534
795
796

14:Stewart E-5 (1936-1938)1944 NR13 Northern Paiute NR13
Washo NT20 ●
N 106 University of California Publications in Am. Arch. and Ethn.
W
171
*795
796
534
276

PEYOTE ELEMENT DISTRIBUTION LIST—(*Continued*)

Element	Occurrence																				
	12 T	K-A	Kio	Com	Kie	Ab 8	Dd 1	Do 2	Win	No C	Cr 1	Cr 8	WR8	Ute	Cmo	N-P	Tse				
31. Paraphernalia satchel	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+					
32. Cloth upon which to place paraphernalia	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+					
33. Drum of leader (or chief drummer)	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
34. Water drum	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
35. Iron kettle	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
36. Pottery jar	+		−	−		−	+	+		−	−	−		+	+	−					
37. Charcoal in water	+	+	+	+	(−)	+	+	+		+	+	+	+	+	+	+	+				
38. Head of deerskin	+	+	+	+	+	+	+	+	(+)	+	+	+	+	+	+	+	+				
39. Skin tied on before meeting	+	+	+	+		+	+	+		+	+	+	+	+	+	+	+				
40. 7 stones or sticks used in tie	+	+	+	+	−	−	+	−	+	+	+	+	+	+	+	+	+				
41. 7 stones represent days			+	−		−	−	−		−	+	+	+	+	+	−					
42. Rope forms star on bottom of drum	+	+	+	+	+	+				+	+	+	+	+	+	+	+				
43. Star significant	+	+	+			(+)					+	+	+	+	+	+	+				
44. Skin removed at end of meeting	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
45. Only one drum used	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
46. Drumstick of leader	+	+	+	+	+	+	+	+	+	+	(+)	+	+	+	+	+	+				
47. Individual drumsticks also used	+	+	+	+	(−)	+	+	+	−	−	+	+	+	+	−	+	+				
48. Only after midnight	+		+	+		−	+	−	−	−	+	+	−	+	+	+					
49. Drum and drumstick passed around	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
50. Separate drummer accompanies singer	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
51. Drummer usually at right of singer	+	−	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
52. Only men drum	+	+	+	+	−	−	+	+	+	+	+	+	+	+	+	+	+				
53. Bag of cedar (juniper) leaves of leader	+	+	+	+	•	+	+	+	+	+	+	+	+	+	+	+	+				
54. Cedar sprinkled on fire	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
55. Usually by cedarman	+	−	+	+	+	−	+	−	+	+	+	+	+	+	+	+	+				
56. Only one bag of cedar used	+		+	+	+	+	+	+	−	+	+	+	+	+	+	+	+				
57. Tobacco furnished by leader	+	+	+	+	+	+	+	+	−	−	+	+	+	−	−	−	−				
58. Rolled in maize husks	+	+	+	+	+	+	+	+	−	−	−	−	+	−	−	−	−				
59. In oak leaves	+	−	+	+	−	(+)	−	−	−	−	−	+	+	−	−	−	+				
60. In paper	−	−	−	−	−		−	−	−	+	+		+	+	+	+	−				

14:Stewart E-5 (1936-1938)1944 NR13 Northern Paiute NR13
Washo NT20

PLATE 1

a. Lone Bear (Ralph Kochampanaskin; Ute Indian) with his peyote paraphernalia. Picture taken at Dresslerville, near Gardnerville, and presented to me by Lone Bear. The drum, used only in peyote meetings, is a specially made drum of brass, purchased in Oklahoma. Lone Bear, intending to send this picture to a friend, had written on the back of it the following: "After a peyote meeting. This was taken in the morning. There was 63 indians. Washo indians and they are still using the peyote in old way as I showed them, 'Ute way.' tepee way is to new to us. I will change it to tepee way if all agree. March 7, 1935." (Lone Bear in telling me about this meeting, which he held for his son, said that only his own family were present.)

b. Sam Dick, Washo peyote chief, and paraphernalia. Dismantled drum in front. Taken Sunday morning, July, 1938, near Mono Lake.

c. Earth and ash moons and remains of fire, in foreground. Members and officers (left to right): Paiute member; Paiute chief drummer (chief's wife); Washo chief; Paiute cedarman; Paiute fire chief; Washo member. Morning after meeting. Mono Lake, July, 1938.

d. Dance around altar after peyote meeting. Mono Lake, July, 1938. The Sierra Nevada rises in the background.

14:Stewart E-5 (1936-1938)1944 NR13 Northern Paiute NR13
Washo NT20 ●

a

b

N
W
795*
534 ●

W
[791]
[514]
→

c

N
W
795*
796
[142
516]

d

PEYOTE PARAPHERNALIA; MOONS; DANCE AROUND ALTAR